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1109, *cvcvc* 1291, 2013; and *cvcvce* 1497, 1577, 1581, 1789.

While the rich rimes are of most frequent occurrence (sufficient rimes 44.5%, rich rimes 49.1%, over-rich rimes 6.3%), it cannot be said that the play shows that love for rich and over-rich rimes which became one of the characteristics of the Romantic school. It is seen that *vce*, a merely sufficient feminine rime, is the type recurring oftenest, followed by the masculine rime *cvc*. HUGO is however a great artist in selecting his rime-words, and even his feeblest rimes usually contain strong and full vowels. Of the 48 sufficient rimes 35 are in *oi*, 5 in *ui*, 3 in *eu*, 2 in *ieu* and only 1 each in *ou*, *ie* and *é*.

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THE PRONUNCIATION OF THE GERMAN STAGE.

I accede with pleasure to the suggestion of Professor BRANDT, and subjoin the rules for pronunciation which were in force in the royal theatres while I was in Berlin. They were issued by Count VON HOCHBERG, Chef des preussischen königlichen Schauspiels und General-Intendant der königlichen Schauspiele in Berlin. I have no means of knowing how generally these rules were promulgated or enforced in the other royal theatres of Hanover, Cassel und Wiesbaden, which, like that at Berlin, are directly under the Ministerium des königlichen Hauses. The present directions were only intended to be provisional and are confined to one letter of the alphabet. At the same time the Count VON HOCHBERG assured me that he purposed extending them.

I intended to make these rules the basis of a paper on the stage pronunciation of German, but like so many plans it has been displaced by other engrossing work. The question of pronunciation in the theatres is one of fact, and can be established by careful observation or inquiry. Professor BRANDT's statement that there is a standard German pronunciation among the cultivated, based upon that of the stage, which is the same as exhibited in his grammar, seemed to me made with too great positiveness. As a result of observation

which I had sought to make carefully and accurately in Berlin, Munich, Zürich, Leipsic, Dresden, Frankfort and Weimar, I had formed the opinion which I expressed, that there is no uniform stage pronunciation of German and that in one theatre there is a variety of pronunciation among the different actors of the same company. I regret that my experience did not include the famous Burg Theatre in Vienna, which is usually held to be unapproached in Germany in the perfection of its art. A letter of inquiry which I addressed to Munich asking whether any standard of pronunciation had been prescribed for that stage was answered: "Every member of our court theatre must in a certain degree be the master of his own delivery (Vortragsmeister), that is, before his entrance into the union of our art-institution, he must have learned a clear and correct pronunciation of German. Finally, it is the task of our *Régisseur* to exert his influence to maintain a uniform and artistic mode of speech and to correct at once any false accents." This of course leaves untouched what constitutes correct speech.

BEHAGEL ('Die deutsche Sprache' p. 57) after speaking of the variety of pronunciation of *g* in different localities, now as *j*, now as *ch*, and now as a stop, says "no one of them is recognized as alone correct. The same holds of *ng* at the end of a word, which, in many localities, is pronounced as *nk*, e. g., *der Gank*, *der Sprunk* (for *Gang* and *Sprung*)."—He goes on to say that in one field the necessity for a uniform pronunciation has already led to unity but by no means to an absolute one, that is, in the case of the German theatre. This authoritative factor has decided that *g* is to be pronounced as in the French *garder*, *gonfalon*, *guipure*. BEHAGEL does not state whether *g* is to have this pronunciation under all circumstances, but seems to imply it. This of course is not the pronunciation of *g* as *k* which Professor BRANDT lays down, and illustrates anew the fact that the usage of the stage may be differently interpreted. In the case of the Meininger, BEHAGEL says the pronunciation of one and the same actor is not uniform.

BENEDIX, who busied himself with the stage either as director or play-wright throughout his entire life, gives in "Der mündliche Vor-

trag" the pronunciation of many words, but warns against pronouncing *g* as *k*. We may summarize the results which we have thus far obtained in accepting the pronunciation of the stage as our standard: Professor BRANDT says that final *g* is pronounced like *k*; BEHAGEL ('Die deutsche Sprache,' p. 57) says it is pronounced like *g* in the French *garder*; the rules issued for the Royal Theatres say *g* is never to be pronounced like *k*; BENEDIX says it is pronounced like a rough aspirate, "harthauchend." Whenever the theatres adopt a uniform pronunciation they will powerfully affect popular usage. If the schools should attempt to teach one standard, the result would soon be manifest. A young Referendar in Berlin told me that in his school days he could not recall a single instance when an attempt had been made to correct his pronunciation. In his final examinations before leaving for the University, one of the examiners suggested that he should not speak quite so "Frankfurterisch." It will aid our inquiry if Professor BRANDT will state the theatres where the pronunciation which he recommends is adopted.

The pronunciation of *g* final as *k* has a historical basis: it is consistent, logical and defensible by analogy. But when its adoption is commended on account of its general use upon the stage and because it is the standard of correct speech among the educated, in short the *alleinseigmachende* pronunciation, my experience leads me to dissent from the claims upon which so general an assertion is based. Whether a provincial pronunciation will at last become fashionable, and lead to ultimate unity in speech in a nation so tenacious in its adherence to past usage and so insensible to phonetic distinctions, may be questioned.

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COUNT VON HOCHBERG'S RULES.

ZUR Erzielung einer einheitlich richtigen Aussprache des Consonanten *G* auf den königlichen Bühnen, sind folgende Vorschriften, bei deren Entwurf auf die diesbezüglichen Ansichten TIECK's und EDUARD DEVRIENT's Rücksicht genommen worden ist, von nun an für die Mitglieder der königlichen Theater massgebend:

Die allgemeine Aussprache des Buchstabens *g* ist der *leicht anschlagende*, zwischen dem *ch* und *k* liegende Gaumenlaut. Ausnahmsweise wird *g* wie ein *weiches ch* gesprochen, jedoch nie wie *k*.

Anschlagend (seinem vollen Werthe nach) ist das *g* also zu sprechen:

1. Am Anfang der Wörter und Silben, z. B. in Gott, geben, gut, Glanz, Köni-ge weni-ge, flüchti-ge, ge-essen, Aus-gabe, ver-geben.

2. Als Auslauter hinter einem Vokal (ob kurz oder lang), z. B. in Tag, lag, Schlag, Weg, hinweg, Steg, log, flog, betrog, trug, klug, schlug, genug, säglich, beweglich, erträglich, möglich.

3. Hinter einem Consonanten, z. B. in Balg, Talg, Sarg, karg, Berg, Zwerg, verbirg, Burg.

4. Zwischen zwei Consonanten, z. B. in kargt, balgt, verbergt, birgt, borgt, folgt, schwelgt.

5. Vor *d* und *t*, z. B. in Jagd, Magd, sagt, klagt, hegt, schlägt, beugt, liegt.

6. In der langen Silbe *ieg*, z. B. in Sieg, Krieg, stieg, schwiegen.

Als Ausnahme von der Regel wird das *g* wie ein *weiches ch* gesprochen und zwar:

1. In der kurzen Silbe *ig* wenn dieselbe im Auslaut eines Wortes steht, z. B. in König=Könich, wenig=wenich, Honig=Honich.

2. In zusammengesetzten Wörtern, z. B., Königreich=Könichreich, Honigkuchen=Honichkuchen, Wenigkeit=Wenichkeit.

3. Wenn das *i* vor dem *g* durch einen Apostroph ersetzt wird, z. B. ew'ge=ew'che, heil'ge=heil'che, geist'ge=geist'che.

4. Wenn auf die Silbe *-ig* ein *s*, *st*, oder *t* folgen, z. B. Königs=Könichs, wenigste=wenichste, beleidigt=beleidicht, gereinigt=gereinicht, Das *g* nach *n*, wenn es mit diesem gleichsam einen Laut bildet, darf nur kaum anschlagend und nie *k* gesprochen werden; z. B. spreche man: Rang, nicht Rank; Klang, nicht Klank; langsam, nicht lanksam; langweilig, nicht lankweilig; Ring, nicht Rink; Hoffnung, nicht Hoffnunk; Bildung, nicht Bildunk; Huldigung nicht Huldigunk. Schliesslich darf das *g* nicht vom *n* getrennt werden. Man spreche also: Engel und nicht En-gel, Angel und nicht An-gel; Mangel und nicht Man-gel.

GRAF VON HOCHBERG.

Berlin, Januar, 1887.